



19th CENTURY AMERICAN WOMEN ARTISTS

January 14 - February 25, 1976

The Beginning of the Century

At the beginning of the 19th century women were well represented among American folk artists primarily because needlework and painting were considered appropriate handicrafts for women. Painting and sculpture as fine arts were generally reserved for men. As

the country became more settled and prosperous, numerous schools for girls were opened. They offered instruction in reading, writing, arithmetic, history, geography, composition, needlework, and, as a desirable extra, lessons in drawing and painting. Readily available to women were do-it-yourself instruction books on art-making as well as stencils of flowers, fruits and other

designs for constructing still lifes. Drawing cards were sold in decks, each card bearing a suitable image for copying. However, this type of minimal training did not as a rule lead to a professional art career. The principal fine art academies did not generally admit women students until after the mid 1800's.

In the first half of the 19th century a few women such as Jane Stuart, Sarah Cole, and the women of the Peale family became seriously involved in painting through their fathers, uncles or brothers who were professional artists and encouraged the women to pursue a career in art. Familial ties offered two of the things necessary for art training—expert instruction and a collection of work to copy. These women were also frequently helped to obtain patrons and commissions for their works.

The two most favored subjects for women artists in the first half of the century were still life and miniatures. Some of the folk artists, such as Eunice Pinney, Ruth Bascom and the Shute sisters, painted portraits which were relatively small in scale. In addition to copying her father's portraits of George Washington, Jane Stuart independently painted portraits, as did Sarah Miriam Peale and Lilly Martin Spencer. However, the reluctance of the scions of society to have their portraits painted by women may suggest an answer to why there were so few women portraitists. Another, which may also explain the relative dearth of landscapes, allegorical scenes and genre subjects by women artists, was the lack of training available to women—e.g. drawing from the nude—that was considered necessary for professional competence. The often restricted relationship of women to art at the start of the century is exemplified by the establishment in 1807 of "Ladies Day" at the Pennsylvania Academy of the Fine Arts, which allowed the galleries to be opened to women only on those days since it was considered immodest for ladies to view nude statuary in the company of men.

However, despite these drawbacks the 19th century saw a gradual, but steady growth in the number of women artists. In 1859 Elizabeth Ellet wrote *Women Artists in all Ages and Centuries*, a book signifying the emerging importance of women in the contemporary art world. It was an expression of the desire of these women to make themselves independent by their own efforts. There was a growing schism between women who saw themselves as amateurs and those women who began to view themselves as professional artists able to enter into competition in what was considered a man's field.

In response to the growing need for craftsmen in many areas of industry, schools which specialized in applied art training for women were opened by mid-century throughout the country. Schools of design for women, such as the Cooper Union School of Design in

New York which started in 1854, were established in Philadelphia, Chicago, and Cincinnati.

The Academies: Tradition and Revolt

The formation of the Pennsylvania Academy of the Fine Arts in Philadelphia and the National Academy of Design in New York at the beginning of the 19th century marked the awakening of a professional art consciousness in the United States which initiated an artistic community and encouragement of standards of excellence and support of the fine arts. The academies, through their classes and yearly exhibitions, functioned as the principal centers of fine art instruction in Philadelphia and New York throughout the 19th century. Women played a varying role within these institutions. While the American academies may have reacted slowly, and often reluctantly, in their encouragement of women artists, they were far in advance of their European counterparts. The first female student was not admitted to the Royal Academy in London until 1860, and then only by the unwitting knowledge of the admission committee who were not aware that the applicant was a woman. In France and Italy the situation was worse: No woman student was admitted to the Ecole des Beaux-Arts or the Academy in Rome throughout the 19th century.

By contrast, the Pennsylvania Academy of the Fine Arts, established in 1805, elected two women, James Peale's daughters Anna and Sarah, as Academicians as early in its history as 1824. Although women participated in the annual exhibitions, it is not documented whether they were admitted as students in the Academy before the 1840s. If one considers that the foundation of 19th-century academic art training was drawing from the human figure, it is not surprising that the 1850s and 60s saw the women students organized on the issue of their right to draw from the nude. They were opposed by a prudish morality which considered women's exposure to flesh as improper and overly stimulating. One person at the time wrote:

"Does it pay, for a young lady of a refined, godly household to be urged as the only way of obtaining knowledge of true art, to enter a class where every feeling of maidenly delicacy is violated, where she becomes . . . familiar with the persons of degraded women and the sight of nude males, that no possible art can restore her lost treasure of chaste and delicate thoughts . . . The stifling heat of the room adds to the excitement and what might be a cool unimpassioned study in a room at 35°, at 85° or even higher is dreadful."¹

¹ Letter from R.S. to James Claghorn, President of Pennsylvania Academy, April 1, 1882. Collection of the Archives of the Pennsylvania Academy of the Fine Arts, Philadelphia.

By 1860 the first female students were allowed to attend anatomy lectures, and, that same year, an unofficial life drawing class for women was set up. However, the models were clothed. An official "Ladies' Life Class" was sanctioned by the Pennsylvania Academy in 1868, but male models were not used in the women's life classes until 1877. Paralleling the entrance of women into the life classes at the Pennsylvania Academy was the women's suffrage movement which began lobbying at this time for an amendment to the Constitution granting women the right to vote.

In 1878 the Pennsylvania Academy's liberalism was extended to its staff when Catherine Drinker joined the faculty as a teacher of perspective. However, only two other women held teaching positions at the Academy until the 1950s: Cecilia Beaux, Catherine Drinker's niece, who taught drawing and painting, and portraiture from 1895 to 1915, and Violet Oakley who taught design classes from 1913 to 1917.

In New York City the National Academy of Design had been officially organized in 1825. Five women artists were elected to the Academy as early as 1826. Although female students were admitted to the National Academy in 1831, this proved an exceptional year and, after a hiatus of some fifteen years, women were not enrolled on a regular basis until 1846. The liberality of the Academicians floundered in 1869 when they faced a severe financial crisis. A resolution was suggested that the Academy form a liaison with Cooper-Union School to combat their economic problems. However, the Academicians determined to mortgage the Academy's building rather than allow the 150 women art students of Cooper Union to use their facilities. From the 1870s on, though, women constituted approximately one third of the students at the Academy.

Other aspects of women's education at the Academy were slowly achieved. Female models were used as early as the 1840s in the men's life drawing classes, but a Life School for Women was not initiated until 1871. And it was not until the 1930s that life drawing classes were no longer separated by sex. Other advances for women at the Academy were not reached until the 20th century—in 1914 women were first allowed to attend anatomy lectures, and in 1915 the first sculpture class for women was arranged.

Two major rebellions, both of which involved active female participation, occurred against the National Academy in the 1870s. The first was a reaction to teaching practices and resulted in 1875 in the formation of the present Art Students League. The League was characterized at its founding as an institution where men and women were considered as equal in stature as both students and teachers. In the 1800s women represented a dominant percentage in the League's administrative

Board of Control, and since 1875 one of the positions on the board has been that of Women's Vice-President. The second revolt was organized by students and Academicians who objected to the conservative and biased selection and hanging of art at the Academy's annual exhibitions. In 1877 a group of artists met at the home of Helena de Kay Gilder and formed an independent exhibition group that was to become known as the Society of American Artists. Members included Gilder, Augustus Saint-Gaudens, John La Farge, and Albert Ryder. A significant aim of the new society was the encouragement of women in the field of art. Although, with the exception of Gilder, women were not active in the administration of the Society, they showed in large numbers in the Society exhibitions which continued until 1906 when the Society joined the National Academy. Women participated similarly in the foundation of art societies in other cities.

The Expatriot Experience

When Nathaniel Hawthorne wrote *The Marble Faun*, he was describing a phenomenon that was well known to his readers—the expatriot American artists in Europe. At the start of the 19th century America was totally lacking in the three things thought necessary for professionalism in the arts: a large collection of masterworks to copy from, expert instruction, and a community of fellow artists. As the century progressed, America came closer to supplying these conditions, but artists still indicated serious commitment to an art career by finishing their training in Europe. The sculptors went to Paris, Florence, and Rome; painters to Paris, London, Munich, and Dusseldorf.

One of the main problems of going to Europe was financial. Because their endeavors were often thought less serious than those of the male artists, it was harder for women artists to secure the necessary funds to study abroad. Also, the traditional concepts of gentility had to be maintained (the *vie boheme* was rarely an option for the young female artist), so it was more difficult to support themselves on a small income. May Alcott, a painter who opened a school in Concord, Massachusetts, and who had studied in Europe, wrote a book in 1879, *Studying Art Abroad and How To Do It Cheaply*, which instructed female artists in all manner of practical problems.

Many women found the obstacles worth overcoming. As Hawthorne pointed out, although most of them maintained a ladylike lifestyle, they were still able to be more independent than was possible at home and were able to function among their fellow expatriots as respected artists. Women who went to Europe found artistic communities ready to receive them. When Harriet Hosmer, the foremost woman sculptor of the

mid-century, went to Italy in 1852, some of the most important male American sculptors, such as Thomas Crawford, Hiram Powers, and Horatio Greenough, were already there. Hosmer found in Rome the instruction and environment to bring her art to maturity. Although women who sculpted in marble were extremely rare, Hosmer was joined in Rome by a group of American women sculptors which Henry James called "a white, marmorean flock".

Women artists had access to some of the best teachers in France: Lilla Cabot Perry was advised by Monet, Mary Cassatt was a close friend of Degas, and Harriet Frishmuth and Malvina Hoffman both studied with Rodin. The presence of women art students was taken for granted in the Academies Gleyer, Julian, and Colarossi and at the ateliers of artists such as Bougureau and Couture, who ran their studios along the same lines as the classes at the Ecole des Beaux-Arts. Although they were not admitted to the Beaux-Arts itself, women showed regularly and frequently won prizes at the annual Salons, as well as at the many international exhibitions. It was more difficult, but still possible, for women to succeed in Munich or Dusseldorf, the favored centers for American painters in the middle of the century. Helen Searle studied in Dusseldorf and Elizabeth Duveneck and Eliza Greatorex worked in Munich. Greatorex published two popular books of etchings of her travels in Germany, *Home of Ober-Ammergau* (1872) and *Etchings of Nuremberg* (1875).

Copying other artists' work was considered essential training in art, and the galleries of European museums were open from the 1850s on to women copyists to set up their easels and paint. It was possible for the artists to partially support themselves by selling these copies, and it was easier to meet potential patrons for original art in Europe. Artists frequently found that their success in Europe made it possible for them to continue their careers in the United States, for Americans seemed to give their native product greater respect in a European setting. Books of the time record that when travellers on the Grand Tour had finished everything listed in the guide books, they would visit painters' and sculptors' studios to commission portraits and purchase work that would epitomize the cultural insights they had gained in their peregrinations.

Making a Living From Art

Through necessity or choice, a growing number of women throughout the century supported themselves by making art. The simplest way was to become an illustrator for the gift book industry which boomed after 1825. These books used a large quantity of quality steel engravings by both men and women. Normally drawings were submitted which were turned into engravings by professional printers. Some women, such as Mary

Nimmo Moran and Eliza Greatorex, were concerned enough about the quality of their work that they learned how to execute the prints themselves. There was also a popular market for inexpensive engravings and idealized lithographs of every day life, historic events, and panoramic views such as those published by the firm of Currier and Ives or distributed annually by the American Art Union to its members. The prints were generally in black and white and hand tinted by a studio of young women, each in charge of a single color. Fanny Palmer was supremely successful in this field, supplying the original paintings for, according to some estimates, half of Currier and Ives prints. Lilly Martin Spencer supported her family by selling her paintings of the joys of family life which reflected her own well run household.

In 1859 John Rogers arrived at the lucrative idea of making small storytelling bronze sculptures of genre scenes and events from American history. Many women such as Bessie Potter Vonnoh, Carol Brooks MacNeil, Malvina Hoffman and Katherine M. Cohen executed similar small figures which were struck at commercial foundaries in numerous editions and sold for reasonable amounts.

1893 the World's Columbian Exposition in Chicago offered employment to women both in the decoration of the Woman's House (architecture, painting, murals and sculpture all commissioned from and executed solely by women) and as assistants to the sculptors Lorado Taft, John La Farge, Daniel Chester French, and Frederick MacMonnies. All of these men regularly employed female assistants. Lorado Taft writing in his 1903 book, *The History of American Sculpture*, remarked on their numbers: "There are other women—sculptors in New York—a hundred or there mostly gathered from distant places." Women painters and sculptors, such as Violet Oakley, Cecilia Beaux, Mary Cassatt, Margaret French Cresson, Emma Stebbins, and Anna Hyatt Huntington, were commissioned to produce portraits, murals, and public monuments. Like artists today, whenever possible a studio career was combined with teaching. As Emily Nicholas Hatch, one of the students of William Merrit Chase, said,

"There were many ages when women could do tatting and if they were adventurous might paint roses on fans and china tea plates. For an ordinary woman to aspire to landscape or still life more to portraiture, was thought as audacious as Daedulus trying to fly to the sun . . . Times have changed!"²

Judith Bernstein
Madeline Burnside
Jeanette Ingberman
Ann-Sargent Wooster

² Ronald Pisano, *An Exhibition of Women Students of William Merrit Chase* (New York: Marbella Gallery, 1973), p.3.

CATALOGUE

Poster photo: Augustus Saint-Gaudens' women's modelling class at the Art Students League between 1893 and 1898. Courtesy, Art Students League, New York.

Cover photo: Women's Life Drawing Class on the fourth floor of the Art Students League of New York between 1902 and 1904. Courtesy, Art Students League, New York.

Back photo: Studio in Horticultural Building at the World's Columbian Exposition of 1893, Chicago, August 24, 1892. Courtesy, the Chicago Historical Society.

All dimensions are in inches, height preceding width preceding depth.

RUTH HENSHAW MILES BASCOM (1872-1848)

Portrait of a Young Girl c. 1835
Watercolor on paper, 11¼ x 15¼
Collection of Edgar William and Bernice Chrysler Garbisch

Ruth Bascom was a self-taught artist who specialized in pastel portraits and practiced her art in her community. She did not consider art as a profession and therefore did not accept money for her work.

CECILIA BEAUX (1855-1942)

At the Piano 1896
Oil on Canvas, 32½ x 19¼
Collection of Graham Williford

Self-Portrait #3 1894
Oil on canvas, 25 x 20
Courtesy of the National Academy of Design

During her lifetime Cecilia Beaux was acclaimed as one of the greatest American portraitists of the 19th and early 20th centuries. Her numerous awards and achievements attest to this reputation. Her early studies included work with William Sartain in Philadelphia and William Bougereau in Paris. Four separate times Beaux was awarded the Mary Smith Prize at the Pennsylvania Academy for the best work exhibited by a woman, in 1885, 1887, 1891, and 1892. In 1898 she received the Academy's highest award, the Gold Medal of Honor. She was elected a member of the Society of American Artists, the National Academy of Design, and the American Academy of Arts and Letters. For twenty years, from 1895 to 1915, she was a member of the faculty of the Pennsylvania Academy, teaching drawing and painting. Beaux was a close friend of many of the leading artistic and intellectual figures of the time, including Helena de Kay Gilder, Isabella Stewart Gardner, Augustus Saint-Gaudens, and Lilla Cabot Perry. In 1930 Cecilia Beaux emerged as a writer as well as an artists with the publication of her autobiography, *Background with Figures*.

FIDELIA BRIDGES (1835-1924)

Landscape 1874
Watercolor on paper, 14 x 10

Landscape 1876
Watercolor on paper, 10 x 20
Collection of George Lay

Born in Salem, Massachusetts, Fidelity Bridges was a landscape and still-life painter. She enrolled briefly at the Pennsylvania Academy in 1860, but left to study with the

landscape painter William Trost Richards because the Academy did not offer courses in her principle area of interest, landscape. Bridges was influenced by the writings of John Ruskin and became known for her detailed studies of birds and plant life. From 1869 she exhibited her paintings in New York, Philadelphia, and Boston. Awards: elected member of the Watercolor Society, 1875; one of the first three women elected as Associate of the National Academy of Design in 1878.

MARY CASSATT (1844-1926)

Afternoon Tea Party 1891
Color print with drypoint and aquatint, third state, 13¼ x 10½

The Letter 1891
Color print with drypoint and aquatint, third state, 13½ x 9

The Lamp 1891
Color print, with drypoint, soft-ground and aquatint, second state, 12-5/8 x 10

Woman Bathing (The Toilette) 1891
Color print with drypoint and aquatint, fifth state 14¼ x 10½
Courtesy of the New York Public Library

Although generally considered the greatest American woman artist of the 19th century, Mary Cassatt is best known as one of the members of the French Impressionist group of painters. Cassatt pursued her formal art education at the Pennsylvania Academy of the Fine Arts from 1861 to 1865. However, frustrated by the limitations of study in America at the time, Cassatt went to Europe in 1867 and settled in Paris permanently in 1872. A few years later she met the French painter Edgar Degas whose artistic influence was to remain important in her work for the rest of her life. Already individualistic and anti-academic, Cassatt accepted Degas's invitation to join the newly formed group of Independents, the artists who were to become known as the Impressionists. During this period she also joined the Society of American Artists which showed her work in the United States. Both Cassatt and Degas were interested in Japanese prints, and Cassatt used elements of this style in her series of color graphics executed in 1890. In 1893 Cassatt contributed one of the major murals of the *Woman's Building* in the World's Columbian Exposition in Chicago. The mural, since lost, depicted "Modern Woman." Through her friendship with wealthy collectors, such as the Havemeyers, Cassatt was able to influence their acquisition of important works of European art, many now in major American museums. Due to increasing blindness, Cassatt was forced to stop painting in 1914, the year she received the Gold Medal of Honor from the Pennsylvania Academy, their most distinguished award.

GABRIELLE DE VEAUX CLEMENTS (1858-1948)

Gloucester Harbor
Etching, 2¼ x 4½

Gloucester, Unloading Salt
Etching, 4¼ x 2¼
Courtesy of Raydon Gallery

Born in Philadelphia, Gabrielle de Veaux Clements traveled to Europe to study art. She was a pupil of Robert Fleury and Bougereau in Paris. In America Clements became a member of the Pennsylvania Academy of the Fine Arts. During her career she was commissioned to do several

mural paintings for churches.

KATHERINE M. COHEN (1859-1924)

Bust of Girl 1898
Bronze, 4¼ x 1-5/8 x 1-5/8
Collection of Sam Feldman

Katherine Cohen was both a sculptor and a painter. She studied at the Pennsylvania Academy of the Fine Arts, the Art Students League with Augustus Saint-Gaudens, and with Mercie in Paris.

CHARLOTTE COMAN (1833-1924)

A Farmer's Cottage—Picardy, France 1884
Oil on canvas, 23 x 34
Courtesy of Raydon Gallery

Born in Waterville, New York, Charlotte Coman studied painting with James Brevoort in New York and with Vernier in Paris. In the 19th century her landscape paintings were compared to those of Corot. In 1910 she was elected an Associate Member of the National Academy of Design.

MARGARET FRENCH CRESSON (1889-?)

Joseph P. Day 1925
Bronze, 20 x 18 x 9
Collection of Sam Feldman

Born in Concord, Massachusetts, Margaret Cresson was the daughter of the academic sculptor Daniel Chester French. She is known for her sculptural portrait busts. Awards: National Academy of Design, 1927; Stockbridge Art Exhibition, 1929; Society of Washington Artists, 1937.

ELIZABETH OTIS LYMAN BOOTT DUENECK (1846-1888)

Well and Water Tank, Italian Village 1887
Watercolor on paper, 16 x 17-5/8
Collection of Graham Williford

At an early age Elizabeth Duveneck studied with Couture in Paris. At eighteen she came to Boston and continued her studies under William Morris Hunt. Her work, consisting of mostly still life and genre, was exhibited in Boston during the 1870s and 80s and at the National Academy in 1886. That same year she married the American artist Frank Duveneck.

SUSAN MACDOWELL EAKINS (1851-1938)

Girl Reading
Oil on canvas, 8¾ x 7½

Woman with Book
Oil on canvas, 14¼ x 12½
Courtesy of Hirschl and Adler Galleries

Susan MacDowell, who studied at the Pennsylvania Academy of the Fine Arts from 1876 to 1882, was one of several women students to work with Thomas Eakins. In 1879 she won the first Mary Smith Prize, an award presented by the Academy to the best woman artist in the annual exhibitions. In 1882 she received the Academy's Charles Toppan prize. After her marriage to Thomas Eakins in 1884 her artistic production diminished greatly, and it was only after his death in 1916 that she resumed her career in equal measure to that of her student days. Like her husband, Susan Eakins was a photographer as well as a painter. She was one of the first members of the Philadelphia Photographic Salon which had been organized by the Pennsylvania Academy and the Photographic Society of Philadelphia in 1898.

MARY FRANKLIN (active 1876-1912)

*George Sharswood, Professor of Law,
Lecturer at the Philadelphia Law School*
1879

Oil on canvas, 45 x 34
Courtesy of Hirschl and Adler Galleries

Mary Franklin, whose work consisted mainly of portraits and still life, studied at the Pennsylvania Academy from 1876 to 1880. She continued exhibiting at the Academy until 1896 while also showing work at the National Academy of Design exhibitions in New York in the years 1879-81. Franklin was one of many women artists in the late 19th century to pursue additional studies in France.

HARRIET W. FRISHMUTH (1880-?)

Portrait of Charles Baeder Williams 1911
Bronze plaque, 12 1/4 diameter
Collection of Sam Feldman

Harriet Frishmuth was born in Philadelphia. A sculptor, she studied with Auguste Rodin, and Injalbert in Paris, with Gutzon Borglum in New York, and at the National Sculpture Society. Frishmuth was elected an Academician of the National Academy of Design in 1922.

HELENA DE KAY GILDER (1848-1916)

Portrait of Janet Halleck de Kay 1870s
Oil on canvas, 19 1/4 x 13 1/4
Collection of Rosamond Gilder

Helena de Kay was an active participant in the political flux that affected the art world in New York in the late 19th century. Having worked privately with John Lafarge and Winslow Homer, she continued her studies at the Cooper Union Institute and the National Academy of Design, where she was a member of the first life drawing class for women. De Kay helped to organize the Art Students League, and it was in her home that the rebel Society of American Artists came into being. Married to Richard Watson Gilder, the poet and editor of *Scribner's* and *Century Magazine*, their home and studio off Union Square (remodeled from a stable by famed architect Stanford White) became a gathering place for artists and intellectuals of the day. De Kay gave up her active career in the late 1880s due to the pressures of her growing family.

ELIZA GREATOREX (1820-1897)

Pond at Cernay La Ville 1880
Etching, 4 1/2 x 6-7/8
Courtesy of the Brooklyn Museum

Born in Ireland, Eliza Greatorex came to New York in 1840. She was a member of an amateur sketching club and exhibited at the National Academy of Design as early as 1855. After her husband died in 1858 she supported her family by teaching art and selling her work. She studied landscape painting with the Hart brothers. Her works were included in exhibitions at the Washington Art Association, the Pennsylvania Academy, and the Boston Athenaeum. In 1869 she was elected an associate member of the National Academy of Design, the only woman member at the time. Her travels to Germany and Italy (1870-72) resulted in the publication of two series of etchings, combined with notes from her diary. In 1879 she went to Paris to learn the art of engraving. In New York she was elected an honorary member of Sorosis, a pioneering woman's club.

KATHLEEN HONORA GREATOREX (1851-?)

Pont des Artes-Paris
Ink wash on paper, 12 1/4 x 16 1/2
Courtesy of Raydon Gallery

As the daughter of Eliza Greatorex, Kathleen was encouraged to pursue an artistic career. She accompanied her mother on all her travels, which enabled her to study in Rome, New York, and Munich. Her art consisted mainly of decorative work and book illustration.

ELLEN DAY HALE (1855-?)

Corner of Summer Street, Salem
Etching, 4 1/4 x 2 1/2

Gloucester Harbor—Threatening Weather
Etching, 2 1/2 x 5 1/2

Marblehead
Etching, 2 1/2 x 5
Courtesy of Raydon Gallery

Ellen Hale studied with William Rimmer and William Morris Hunt in the United States, and at the Academie Julian in Paris. Born in Worcester, Massachusetts, she moved to Washington in 1904. Her work was mainly comprised of landscape etchings.

MALVINA HOFFMAN (1887-1966)

Mother and Child
Bronze, 4 1/4 x 1 x 1
Collection of Sam Feldman

Born in New York City, Malvina Hoffman was primarily known as a sculptor. She studied painting with John Alexander and sculpture with Gutzon Borglum and Herbert Adams in New York and with Auguste Rodin in Paris. Awards: Paris Salon, 1911; National Academy of Design, 1917, 1921; gold medal, Pennsylvania Academy of the Fine Arts, 1920; gold medal, National Academy of Design, 1924; gold medal, National Association of Women Painters and Sculptors.

HARRIET HOSMER (1830-1908)

Mlle. Falconnet Tomb 1857
Marble
Black and white photograph courtesy of William Gerds

Harriet Hosmer was one of the most famous sculptors of her time. She went to Rome in 1852 where she studied with the English sculptor John Gibson. While in Rome she made the only tomb sculpture to be executed there by an American during this period. Her most successful statue was *Puck*, of which approximately thirty replicas were made. Hosmer was foremost among those whom Henry James described as "a white, marmorean flock," the women expatriate sculptors of Rome. Her friends included William Wetmore Story and Nathaniel Hawthorne, who described her and her studio in his *Notebooks*. After 1870 she was less active as an artist, although she executed a major commission for the city of San Francisco in 1892, a statue of Queen Isabella.

ANNA HYATT HUNTINGTON (1876-1973)

Theodore Roosevelt
Bronze, 9 3/4 diameter
Collection of Sam Feldman

Anna Hyatt was born in Cambridge, Massachusetts. Known for her animal sculptures, she did life studies at various animal

reserves. Her formal training included classes with Henry H. Kitson in Boston and then at the Art Students League with Herman A. McNeil. Awards: Member of the Copley Society, Boston; received the Purple Rosette and made a Chevalier of the Legion of Honor, France, 1922; George D. Wildener Memorial Gold Medal for sculpture, Pennsylvania Academy of the Fine Arts, 1937.

ANNIE TRAQUAIR LANG (1885-1918)

Portrait of William Merrit Chase c. 1910
Oil on canvas, 30 x 25
Collection of Mr. and Mrs. Raymond D. Horowitz

Annie Traquair Lang was a favorite student and close friend of William Merrit Chase whom she studied with at the Pennsylvania Academy from 1906 to 1910 and at his summer school at Shinnecock Hills, Long Island. She also studied with Cecilia Beaux and Thomas Anshutz at the Pennsylvania Academy. After 1910 she spent her summers traveling and painting in Europe. Awards: William Emlen Cresson traveling scholarship, 1908, 1910; silver medal, Pan-Pacific Exposition, 1915.

SARAH LAWRENCE

Woman Under Tree c. 1810
Watercolor on paper, 15 1/4 x 13
Collection of Edgar William and Bernice Chrysler Garbisch

Little is known about Sarah Lawrence beyond the fact that she worked as a painter in Concord, Massachusetts, in the early part of the 19th century.

CAROL BROOKS MACNEIL (1871-?)

Water Baby
Bronze, 11 1/2 x 5 1/2 x 5 1/2
Collection of Sam Feldman

Carol MacNeil, the sculptor, was born in Chicago. She studied at the Art Institute of Chicago with Lorado Taft and in Paris with Frederick MacMonnies and Injalbert. Awards: Paris Exposition, 1900; St. Louis Exposition, 1900, 1904.

MARY NIMMO MORAN (1842-1899)

Home Sweet Home 1885
Etching, 16 x 13
View, East Hampton 1887
Etching, 19 1/2 x 31
Courtesy of Kennedy Galleries

Mary Nimmo, a leading American landscape painter and etcher in the 1870s and 80s was born in Stathaven, Scotland. She married the landscape painter and printmaker Thomas Moran. From 1869 to 1889 she exhibited at the Pennsylvania Academy.

ADA CLIFFORD MURPHY

September c. 1890
Oil on panel, 7 x 9
Courtesy of Raydon Gallery

Ada Murphy studied art at Cooper Union and with Douglas Volk in New York. An accomplished painter and illustrator, she is a member of the National Association of Women Painters and Sculptors. In 1894 she won the Harlington Prize from the National Academy of Design.

VIOLET OAKLEY (1874-1961)

Frank Miles Day, A.N.A. 1912
Oil on canvas mounted on board, 30 x 25

Self-Portrait 1919

Oil on canvas mounted on board, 30 x 25
Courtesy of the National Academy of Design

Violet Oakley's work included illustrations, portraits, murals, and designs for stained-glass windows. The most formative influence upon her style was that of Howard Pyle, under whom she studied at the Drexel Institute. She also studied at the Art Students League in New York, the Academy Montparnasse in Paris, and the Pennsylvania Academy where she taught a class in mural painting from 1913 to 1917. In 1905 she became the second woman to receive the Academy's Gold Medal. She is best known for her murals in the Pennsylvania State Capitol in Harrisburg.

FRANCES FLORA BOND PALMER
(1812-1876)

The Rural Lake

Lithograph, 10-5/8 x 14-1/8
Courtesy of Raydon Gallery

Frances Bond Palmer arrived in the United States with her family in the 1840s. By 1844 she had exhibited at the National Academy of Design and joined the staff of Currier and Ives. As part of the Currier and Ives studio she specialized in backgrounds, often going to Long Island to sketch farm houses and country scenes that would be used later for prints. Palmer made her own lithographs (many artists merely designed the picture and then had artisans make the plates to be printed) and also assisted Charles Currier in the invention of his improved lithographic crayon. It is not possible to ascertain the exact number of Currier and Ives prints for which she was responsible since many of them were not signed.

MARY JANE PEALE (1827-1902)

Still Life with Fruit 1862

Oil on canvas, 12 1/4 x 20-1/8
Courtesy of Hirschl and Adler Galleries

Mary Jane Peale, an accomplished still-life and portrait painter, was a member of the famous Peale family of artists. She received her artistic training from Rubens Peale, her father.

LILLA CABOT PERRY (1848-1933)

La Petite Angele I 1889

Oil on canvas, 25 1/2 x 32

The Poacher 1907

Oil on canvas, 83 x 35 1/4
Courtesy of Hirschl and Adler Galleries

Lilla Cabot was both a painter and a poet. She studied at the Cowles School with Dennis Bunker and Robert W. Vonnob, and in Paris with Alfred Stevens and at the Julian and Colarossi Academies. In 1874 she married Professor Thomas Sergeant Perry, a literary authority and writer. From 1889 to 1899 she and her husband spent their summers in Giverny, France, where they became friends with Claude Monet and Camille Pissarro. Monet admired Perry's painting and advised her on her art. From 1889 to 1898 she was frequently invited to exhibit at the Paris Salon and she also exhibited at the International Art Exhibition in Dresden in 1897 and the Exposition Universelle, Paris, 1900. In America Perry was one of the founders of the Guild of Boston Artists where she showed her work regularly; she also exhibited at the Museum of Fine Arts, Boston, the Worcester Art Museum, the Art

Association of Newport, the Portland Society of Art, the Corcoran Gallery, Washington, D.C., and the Pennsylvania Academy of the Fine Arts.

EUNICE PINNEY (1770-1849)

A Couple in a Landscape c. 1815

Watercolor on paper, 11-3/8 x 15 1/2

Friendship c. 1820

Watercolor on paper, 13 1/4 x 10 1/4

Landscape with Houses c. 1820

Watercolor on paper, 7 1/4 x 9 1/4

Collection of Edgar William and Bernice Chrysler Garbisch

Eunice Pinney, who did not begin painting until she was middle-aged, was a primitive artist who worked mainly in watercolors, painting portraits and literary and biblical scenes.

HELEN SEARLE (1827-1886)

Still Life: Grapes and Leaves

Oil on canvas, 6-1/8 x 10-3/8

Still Life: Peach, Rosehips and Nut

Oil on board, 5 1/2 x 11 1/4

Still Life: Study of Two Plums 1848

Oil on paper mounted on board, 2-7/8 x 4-3/8
Courtesy of Hirschl and Adler Galleries

Born in Burlington, Vermont, Helen Searle worked as an art teacher in Batavia, New York. She studied in Paris and Dusseldorf and in the 1860s became one of the few pupils of Johann Wilhelm Preyer, a well-known still-life painter. Searle exhibited at the Paris Salon, in England and Germany, at the National Academy of Design in New York. Her husband, James William Pattison, taught at the Art Institute of Chicago.

R.W. AND S.A. SHUTE

Portrait of Abigail S. Burnham 1832

Watercolor on paper, 14 x 10

Portrait of Joseph C. Burnham c. 1832

Watercolor on paper, 14 x 10
Collection of Edgar William and Bernice Chrysler Garbisch

The Shute sisters were active during the 1830s, working in Massachusetts, New Hampshire, and Vermont. Little else is known about these two women other than they always worked together and their use of glued gold and silver paper makes their work unmistakable.

LILLY MARTIN SPENCER (1822-1902)

Patty Cake 1869

Oil on board, 24 1/2 x 18 1/2

Courtesy of Kenneth Lux Gallery

Born of French parents who encouraged her to pursue an art career, Lilly Martin studied in Cincinnati with the prominent portrait painter James Beard. In 1844 she married Benjamin Spencer, who eventually gave up his own career in order to give his wife the domestic and professional support necessary to hers. Most of Spencer's work was based on her own experience of domestic life. She sold some of her paintings through the Cosmopolitan Art Association, while other works were reproduced as prints by Currier and Ives, and Goupil Vibert & Co.

EMMA STEBBINS (1815-1882)

Miner 1860

Marble, 28 x 10-5/8 x 11

Sailor 1860

Marble, 28 3/4 x 10 1/2 x 10 1/4

Courtesy of Heckscher Museum

Although established as a painter, Emma Stebbins became interested in making sculpture when she moved to Rome in 1857. It was there that she formed a friendship with sculptor Harriet Hosmer and Charlotte Cushman, the actress (whose biographer she eventually became), who had brought Hosmer to Rome in 1852. Stebbins' most famous work, *The Angel of the Waters*, was commissioned in 1862 for Central Park, where it can still be seen.

JANE STUART (1812-1888)

Portrait of George Washington

Oil on canvas, 30 x 25

Courtesy of Schweitzer Gallery and James Graham Galleries

As the daughter of the famous portraitist Gilbert Stuart, Jane had the advantage of his artistic guidance and encouragement. She began her career by copying her father's paintings, especially his portraits of George Washington. Jane Stuart published several articles in *Schribner's Monthly Magazine* about her father and his art.

BESSIE POTTER VONNOH (1872-1955)

Dancing Figure c. 1900

Bronze, 13 x 10 x 5

Collection of Graham Williford

Mother and Children

Bronze, marble base; 13 1/2 x 10 1/2 x 12 1/2

Courtesy of Schweitzer Gallery

Born in St. Louis, Bessie Potter studied with Lorado Taft at the Art Institute of Chicago and worked with him on the sculpture that he exhibited at the World's Columbian Exhibition in 1893. Her style was influenced by the work of the sculptor Prince Paul Troubetzkoy. She exhibited at the Pennsylvania Academy from 1892 to 1922. She married one of the teachers from the Academy, the painter Robert Vonnob, in 1899.

SUSAN C. WATERS (1823-1900)

The Marauder

Oil on canvas, 28-1/8 x 16-1/8

Lent Anonymously

Susan Waters was born in Binghamton, New York. She began her career as a primitive portraitist but later turned to animal painting and still life, often combining the two.

JULIA BRACKEN WENDT (1871-?)

Presentation Plaque to

William Merrit Chase 1914

Bronze, 9 diameter

Collection of Sam Feldman

Julia Bracken Wendt was born in Apple River, Illinois. She studied sculpture at the Art Institute of Chicago and assisted Lorado Taft in his studio between 1887 and 1892. Awards: First Prize for Sculpture, Municipal Art League, Chicago, 1905; Gold Medal, San Diego exposition, 1905.

LILLA YALE (1859-1959)

Sand Dunes 1891

Oil on canvas, 13 1/4 x 17 1/2

Collection of Baker and Pisano

Lilla Yale studied with George de Forest Brush and William Merrit Chase at the Shinnecock Summer Art School. She was a member of the Art Students League and the Meriden Arts and Crafts Association.

We gratefully acknowledge the assistance of William Gerdt in preparing this exhibition.

This exhibition has been organized by four of the Helena Rubinstein Fellows in the Whitney Museum's Independent Study Program: Judith Bernstein, University of California, Berkeley; Madeleine Burnside-Lukan, University of California, Santa Cruz; Jeanette Ingberman, Columbia University; Ann-Sargent Wooster, City University of New York, Graduate Center. Other participants in the Whitney Museum's Independent Study Program this semester are: Nancy Drew, California State University, Long Beach; Andrew W. Kelly; Sarah Massey, California State University, Long Beach; Carrie Rickey, University of California, San Diego; Curtis Roberts, Swarthmore College.

The Downtown Branch Museum is operated under the direction of David Hupert, Head of the Whitney Museum's Education Department. The Administrative Coordinator is Toba Tucker.

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